

Rewriting the Story of Redemption in “Goblin Market”¹

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ABSTRACT

Christina Rossetti’s poem entitled “Goblin Market” allegorically portrays Eve’s fall and Christ’s redemption of human beings. Rossetti does not, however, follow exactly the conventional understanding of the biblical story of sin and atonement, especially the idea of Christ’s death as a necessary sacrifice to atone for human sins. In this essay I explore the way Rossetti, revising this conventional interpretation, powerfully presents the female protagonist’s salvation of her fallen sister, achieved not by death but with love and compassion. In my analysis I draw on alternative views of redemption introduced by a modern feminist theologian, Colleen Carpenter Cullinan.

Rossetti’s Fallen Women

Victorian representations of fallen women reflect a conventional Christian view of women as inherently sinful: all women are daughters of Eve, who ate the forbidden fruit in defiance of God’s command.² Because of their sinful nature, women need to be strictly supervised. With the protection of the family home and

¹ This is a revised and translated version of my essay, entitled “Revising the Story of Redemption for Women: Christina Rossetti’s ‘Goblin Market’ ” (text in Japanese), *Bungaku to Hyoron (Letters and Essays)*, 3rd series, no. 4 (2005), 40-52.

² For the image of Eve as fallible femininity and its adaptation as visual representations of an adulteress in the Victorian period, see Lynda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain* (Oxford: Basil Blackwell, 1988), 73-74.

the support of a strong man (such as a father or a husband), women can be kept innocent and pure.³ Without such control, they can easily degenerate into fallen women. Once classified as “fallen”, they are destined to ruin: they are abandoned by their lovers or husbands, become outcasts of society, and end up dying destitute.⁴ This is a typical scenario for the lives of fallen woman in literature and art.

Fallen women are repeatedly represented using a horrifying imagery of contagion. While women can be portrayed as passive victims of a cruel society, an equally dominant image is that of “contagion, disease and death; a sign of social disorder and ruin to be feared and controlled” (Nead, 97). When these two images are conflated in one and the same text, they project contradictory feelings of both compassion and fear toward fallen women (Nead, 106).⁵

As seen in the poem entitled “Eve”, Rossetti’s Eve is affectionately called “our Mother”, and accorded respect and compassion.⁶ Rather than representing fallen women as irredeemably polluted, Rossetti suggests their purity. In doing so, she blurs the distinction between pure and impure, often used to divide

³ Kathleen Hickok points out the importance of the family for women’s propriety in the Victorian period. She explains that women were defined by society as “relative” creatures, and seen as “existing – legally, economically, and socially – chiefly in relationship to others, especially their families”. See Kathleen Hickok, *Representations of Women: Nineteenth-century Women’s Poetry* (London: Greenwood P, 1984), 4.

⁴ For representations of fallen women going down the road to ruin in Victorian paintings, see Yuko Takahashi and Tatsushi Takahashi, *Victorian Kaleidoscope* (text in Japanese) (Tokyo: Shincyouya, 1993), 93-102.

⁵ Amanda Anderson explains that the term “fallen woman” can be applied to a wide range of female figures – prostitutes, unmarried women who engage in sexual relations with men, victims of seduction, married women who engage in adultery – and indicates tabooed behaviors or a debased condition. See Amanda Anderson, *Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture* (New York, Cornell UP, 1993), 2.

⁶ “Eve”, in *The Complete Poems of Christina Rossetti*, ed. R. W. Crump (London: Louisiana State UP, 1986-1990), vol. I, 156-58. Hereafter, the edition is cited as *CPCR*.

women into two extreme types. This essay looks at more aspects of Rossetti's fallen women, who show a wide range of emotions including pleasure, sorrow, and anger. They are not passive objects of pity and fear, but have a will of their own. This portrayal is in sharp contrast to the fallen woman seen from a man's point of view in Rossetti's brother Dante Gabriel Rossetti's dramatic monologue "Jenny" (1848).⁷ As Noriyuki Nozue suggests, "Jenny" is a typical example of a text that locates a fallen woman as the object of the male gaze. In the poem the sleeping prostitute named Jenny reflects the male speaker's sexual desires and gendered ideologies that presuppose women's sexual subordination to men.⁸

Yet, Jenny, looking long at you,
The woman almost fades from view.
A cipher of man's changeless sum
Of lust, past, present, and to come,
Is left ...

(lines 276-80)

While Jenny is reduced to being merely a "cipher" of man's lust, Christina's fallen women have their own stories to tell. The speaker in "Cousin Kate" (1862) was "cast [away]" by a "great lord", who in the end marries her cousin Kate (lines 24, 7).⁹ She is upset that Kate is called "good and pure" by the neighbors, while she is scorned as an "outcast thing" (27, 28). Feeling the unfairness of the scorn, the speaker criticizes her former lover for treating her like a commodity:

⁷ D. G. Rossetti, *The Collected Works of Dante Gabriel Rossetti*, ed. William M. Rossetti, 2 vols. (London: Ellis and Elvey, 1897), vol. 1, 83-94.

⁸ Noriyuki Nozue, "Has the 'Mystery' Been Solved?: Representations of a Whore in 'Jenny'" (text in Japanese), in *Hirogari to Fukami – Eigo Sekai wo Yomu*, ed. Zenichiro Oshitani (Osaka: Osaka Kyoiku Tosyo, 1998), 332-44, 333-36.

⁹ "Cousin Kate", in *CPCR*, vol. I, 31-32.

“he wore me like a silken knot, / He changed me like a glove” (13-14). She also reproaches Kate for accepting the man’s marriage offer, disregarding the plight of the abandoned woman (the speaker herself):

If you stood where I stand,
He’d not have won me with his love
Nor bought me with his land;
I would have spit into his face
And not have taken his hand.

(36-40)

The speaker in “An Apple-Gathering” (1861), another woman cast away, has “no apples … in due season” (lines 3-4).¹⁰ As if to make fun of the speaker, her former lover walks with another girl, who carries a basket full of apples. He does not show any sign of regret about being unfaithful to the speaker, whose empty basket symbolizes her desolate state. The speaker’s lament is mingled with reproach of the man for abandoning her after playing with her affections.

In “Light Love” (1863) the female protagonist talks with her former lover, who has seduced and betrayed her.¹¹ She holds her illegitimate baby at her breast and tells him that she still has warm feelings for him. However, he jeers at her and cruelly advises her to find “another love … to build [a] nest of silk and gold” (lines 23, 25). He insinuates that she has become a woman who sells her body for money. The man’s insult reflects his use of a double standard: once fallen, the woman becomes “impure” and is not valued as a bride, whereas the man who wronged her has no problem finding another woman to marry. Resenting this unfairness, the female protagonist is determined to argue back. Holding her

¹⁰ “An Apple-Gathering”, in *CPCR*, vol. I, 43-44.

¹¹ “Light Love”, in *CPCR*, vol. I, 136-38.

baby tight, she proclaims her enduring love as a mother, dismissing the man's frivolous and harmful love – the "Light Love" of the title – for women:

"Even let it go, the love that harms:
We twain will never part;
Mine own, his own, how dear thou art."

(38-40)

The man continues insulting her, boasting of his new bride, whom he describes in sexual terms as "ripe-blooming" and "trembl[ing] in [his] reach" (46, 48). The female protagonist retorts sharply, predicting that his new love will soon be "cast down and trampled in the snows" (63). This way, she brings to light how men's wrongs cause women's fall.

In "The Iniquity of the Fathers upon the Children" (1866) the mother sheds tears of joy at being reunited after a long absence with her illegitimate daughter (the speaker of the poem).¹² She is, however, criticized by her daughter because she continues to keep their mother-daughter relation secret, not only from society but even from her own child: she fears acquiring a bad reputation. Significantly, this "fallen woman" is criticized not for her sin and contagion, but for her secrecy. The poem subtly subverts the customary view of a fallen woman as someone to be feared, and as someone who must be silenced and eliminated from society: it instead promotes the idea that she should speak up to clarify how she was wronged.

Unlike those in conventional Victorian stories, fallen women in Rossetti's poetry are not sinful and impure. Instead they are victims, abandoned by unfaithful men and unfairly scorned by their community. Furthermore, instead

¹² "The Iniquity of the Fathers upon the Children", in *CPCR*, vol. I, 164-78.

of silently enduring their plight, they raise their voice against those in their community who wrong them. “Goblin Market”, the poem I discuss in the next section, also tells the story of a fallen woman that differs from conventional ones. In this poem an Eve-like fallen woman is rescued by a Christ-like figure, who takes action spurred by compassion for her suffering.

“Goblin Market”

“Goblin Market” (1862) is written in an allegorical fairy-tale style.¹³ The poem’s suggestive details have invited numerous interpretations from different perspectives such as Christianity, sexuality, and economics.¹⁴ Possible influences of certain works of literature on the poem have been explored as well.¹⁵ A number of studies suggest that the story refers to the biblical story of temptation, fall, and redemption. One of the two sisters, Laura, represents Eve in Genesis: she is tempted to taste the forbidden fruits and experiences a “fall”

¹³ “Goblin Market”, in *CPCR*, vol. I, 11-26.

¹⁴ The poem has attracted attention from both critics and publishers with an eye to marketing. In the 1960s and 1970s, there appeared newly illustrated versions of “Goblin Market” for both the juvenile and the pornographic markets: in the modern age, Rossetti’s fairy-tale depiction of goblin men and look-alike sisters arouses the erotic imagination. For a reception history of “Goblin Market”, see Lorraine Janzen Kooistra, “Modern Markets for *Goblin Market*”, in *Victorian Poetry*, vol. 32, nos. 3-4 (1994), 249-77.

¹⁵ See, for instance, B. Ifor Evans, “The Sources of Christina Rossetti’s ‘Goblin Market’”, in *Modern Language Review*, 28 (1933), 156-65, Ronald D. Morrison, “‘Their fruits like honey in the throat / But poison in the blood’: Christina Rossetti and *The Vampyre*”, in *Weber Studies: An Interdisciplinary Humanities Journal*, vol. 14, 2 (Spring/Summer 1997), 86-96, and Kathleen Vejvoda, “The Fruit of Charity: *Comus* and Christina Rossetti’s *Goblin Market*”, in *Victorian Poetry*, vol. 38, no. 4 (Winter 2000), 555-78.

¹⁶ One early article that discusses this parallel to the Christian story of redemption is John Heath-Stubbs, “Pre-Raphaelitism and the Aesthetic Withdrawal”, in *The Darkling Plain* (London: Eyre and Spottiswoode, 1950), 148-78, rpt. in *Pre-Raphaelitism: A Collection of Critical Essays*, ed. James Sambrook (Chicago: Univ. of Chicago Press, 1974), 166-85.

(mental and physical decline). The other sister, Lizzie, plays the role of Christ: she saves her fallen sister's life by an act of self-sacrifice.¹⁶ Several studies discuss the relation of the poem to Rossetti's reclamation work for fallen women at Highgate Penitentiary. They suggest that Rossetti in this poem celebrates sisterly love, showing the way women can play an active role in society helping women in distress.¹⁷ Studies from new perspectives continue to appear, testifying to the many-faceted nature of this intriguing poem.¹⁸

In this section, referring to some of these studies, I do a close reading of "Goblin Market". The story of Laura's tasting forbidden fruits and wasting away from thirst may appear to be a reenactment of the lot of heroines in women's poetry in the early nineteenth century. However, it is different in that the suffering woman is rescued. In my discussion, I offer a theological interpretation

¹⁷ Jan Marsh suggests that Rossetti may have written the poem with the prospect of rescuing fallen women through the idea of sisterhood. See Jan Marsh, "Christina Rossetti's Vocation: The Importance of *Goblin Market*", in *Victorian Poetry*, vol. 32, nos. 3-4 (1994), 233-48. D. M. R. Bentley suggests that "*Goblin Market* ... was originally written as an 'exemplary tale made imaginative' to be read aloud by Rossetti to an audience of fallen women ... at the St. Mary Magdalen Home for Fallen Women at Highgate Hill". See Bentley, "The Meretricious and the Meritorious in *Goblin Market*: A Conjecture and an Analysis", in *The Achievement of Christina Rossetti*, ed. David A. Kent (Ithaca: Cornell UP, 1987), 57-81, 58.

¹⁸ To name a few examples, Kirsten E. Escobar considers the poem as a revision of the biblical story of the prodigal son; Rebecca F. Stern situates the poem in the historical context of food adulteration, a widespread problem in Victorian England, especially in the 1850s (the poem was composed in 1859). Herbert Tucker, praising recent interpretations of the poem (in the 1990s) from the perspective of economics or systems of commodity exchange that transformed Victorian society, adds to them a new element of "advertising". This element is clearly seen in the goblin men's advertising cry. See Kristen E. Escobar, "Female Saint, Female Prodigal: Christina Rossetti's 'Goblin Market'", in *Religion and the Arts* vol. 5, nos. 1-2 (1 March 2001), 129-54; Rebecca F. Stern, "Adulterations Detected: Food and Fraud in Christina Rossetti's 'Goblin Market'", in *Nineteenth-Century Literature*, vol. 57, no. 4 (Mar 2003), 477-511; and Herbert Tucker, "Rossetti's Goblin Marketing: Sweet to Tongue and Sound to Eye", in *Representations* 82 (Spring 2003), 117-33.

of the story. More specifically, I compare Laura's story to the conventional understanding of the biblical story of Eve, and Lizzie's salvation of her sister to the prevailing interpretation of Christ's redemption of human sins. This way, we explore the way Rossetti retells the conventional story of suffering women, and recasts the Christian stories of Eve's sin and Christ's redemption of humanity.

The poem starts with the goblins' enticing cry, "Come buy our orchard fruits, / Come buy, come buy" (lines 3-4). Laura and Lizzie hear their cry morning and evening, and both sisters recognize that it is dangerous to get involved with the goblins. However, while Lizzie controls herself, Laura cannot resist the lure of their fruits. A number of critics see a correspondence between Laura and Eve in Genesis, who ate fruit in defiance of God's command. Some of them judge Laura negatively, viewing her as pursuing sensory and material gratification. For instance, Mary Arseneau regards Laura's act as a failure to understand the deep meanings with which God invests nature.¹⁹ Is Laura, then, a sinful woman? Is she a woman who should be despised?

As mentioned earlier in this essay, conventional negative views of Eve as sinful and contaminated do not apply to Rossetti's Eve and Eve-like women.²⁰

¹⁹ Mary Arseneau, "Incarnation and Interpretation: Christina Rossetti, the Oxford Movement, and *Goblin Market*", in *Victorian Poetry*, vol. 31, no. 1 (Spring 1993): 79-93, 85. Richard Menke also seems to interpret Laura's desire negatively. Regarding "Goblin Market" as a poem about consumers and markets, he contends that Laura's desire is represented as "commodity fetishism" in the Victorian period. He argues that Rossetti, engaging in "renunciatory ethics or aesthetics", suggests the danger of such fetishism. See Richard Menke, "The Political Economy of Fruit: Goblin Market", in *The Culture of Christina Rossetti: Female Poetics and Victorian Contexts*, eds. Mary Arseneau, Antony H. Harrison, and Lorraine Janzen Kooistra (Athens: Ohio UP, 1999), 105-36, 130.

²⁰ See my essay, Tomoko Takiguchi, "Eve's Daughters: Christina Rossetti's Dramatic Monologues" (text in Japanese), in *Chugoku-Shikoku Studies in English Literature*, vol. 1 (2004): 1-12.

"Goblin Market" is no exception. After Laura comes back from a feast with the goblin men, the sisters sleep together in peace. Note how images of purity dominate the scene:

Golden head by golden head,
 Like two pigeons in one nest
 Folded in each other's wings,
 They lay down, in their curtained bed:
 Like two blossoms on one stem,
 Like two flakes of new-fallen snow,
 Like two wands of ivory
 Tipped with gold for awful kings.
 Moon and stars beamed in at them,
 Wind sang to them lullaby,
 Lumbering owls forbore to fly,
 Not a bat flapped to and fro
 Round their rest:
 Cheek to cheek and breast to breast
 Locked together in one nest.

(184-98)

The images of "gold", "pigeons", "blossoms" and "flakes" of snow, conventionally associated with freshness and holiness, indicate the sisters' innocence. Their goodness is further emphasized by the absence of bats, which symbolize evil and uncleanness.²¹ Laura's tasting the goblin fruits may be a deviation from social wisdom, but the scene suggests that it does not automatically mean she has lost her purity.

²¹ See the entry for "bat" in Ad de Vries, *Dictionary of Symbols and Imagery* (London: North-Holland Publishing Company, 1974), translated into Japanese (Tokyo: Taishukan Publishing Company, 1984).

The goblin men who sell the fruits, in contrast, are portrayed as malicious seducers. When Laura approaches them, they secretly signal to each other as if to say that they have an easy prey. In setting a trap for a woman, the goblins can be associated with the serpent that seduced Eve in Genesis. Upon meeting the goblins, Laura initiates the conversation, playing an active part in the scene:

“Good folk, I have no coin;
To take were to purloin:
I have no copper in my purse,
I have no silver either,
And all my gold is on the furze
That shakes in windy weather
Above the rusty heather.”

(116-22)

Laura knows clearly what she wants, and negotiates with the sellers. She politely addresses the goblin men, and discusses the terms of a transaction. This is an attempt to legitimately participate in men's economic activities, and Laura can be seen as aiming to be on an equal footing with men. Since she does not have the money necessary for the purchase, she proposes instead to offer labor – collecting golden blossoms on the furze in the field. However, the goblins reject her proposal. The only thing left for Laura to offer the goblin men is her “golden lock”, which they demand from her in exchange for the fruits.

This negotiation with the goblin men reflects difficulties of women's situation in society. Firstly, Laura has no money: this symbolizes the situation of many Victorian women without financial security. Secondly, her proposal to offer labor is rejected: this seems to refer to Victorian women's limited possibilities in the labor market. To obtain what she wants, Laura has no choice but to offer

her golden lock: part of her physical self. For a woman to offer a lock of her hair can be considered a metaphor for losing her virginity.²² Laura thus becomes men's merchandise, as one of the fallen women of the Victorian period. The scene suggests that her fall is due to social conditions affording women only limited possibilities to pursue their desires.²³

What, then, do the goblin fruits stand for? They may simply represent attractive merchandise that women may wish to buy. But in a wider perspective, the fruits can be seen to symbolize a variety of rewards gained from social activities in a capitalist society. The exuberance of the fruits and the elaborateness of the fruit plates suggest that they are a symbol of artistic excellence and success, which women may desire but which are conventionally reserved almost exclusively for men.²⁴

²² Rossetti's poem "Maggie a Lady" uses this metaphor exactly in this sense. See *CPCR*, vol. I, 140-41. Dante Gabriel Rossetti's "Jenny" associates the whore's "golden hair" with "golden coins", indicating that a woman's sexuality is interchangeable with money. See Dante Gabriel Rossetti, *The Collected Works of Dante Gabriel Rossetti*, vol. I, 92-93.

²³ Compare Florence Nightingale's lament over the impossibility for women to pursue their dreams or desires, in "The Age, the World, Humanity", that do not "give them the means to exercise ... moral activity ... intellectual cultivation, spheres of action". Florence Nightingale, *Cassandra and Other Selections from Suggestions for Thought*, ed. Mary Poovey (New York: New York UP, 1993), 227.

²⁴ Catherine Maxwell sees the poem as "a commentary on women's dangerous yet necessary relation to the male literary tradition", and reads the goblin fruits as a symbol of "male [literary] text". See Catherine Maxwell, "Tasting the 'Fruit Forbidden': Gender, Intertextuality, and Christina Rossetti's *Goblin Market*", in Arseneau, Harrison and Kooistra, 75-101, 84.

Yumi Sato also sees the goblin market as a metaphor for the literary market. She suggests that Rossetti probably associated herself, a female poet earning money by selling poetry, with sexually "fallen" women in the Victorian period. She argues that the poem in which Laura buys the goblin fruits with her "golden lock" (virginity) is an expression of Rossetti's entering the "literary marketplace". See Yumi Sato, " 'No Friend Like a Sister': Womanhood and Poetic Vocation in Christina Rossetti", in *Phoenix* (Hiroshima University), vol. 63 (2005): 1-20, 8-9.

Laura's experience with the goblins ends up leaving her hungry and thirsty, as she can no longer obtain the goblin fruits. The day after the feast Laura realizes, to her horror, that she cannot hear the goblins' cry, while Lizzie still can. She suffers burning thirst, to the point of dying. This may be considered punishment for her attempt to enter the male market. Desperately hoping to eat the goblin fruits again, Laura plants her kernel-stone, a remnant of the fruits that she obtained from the goblins. She tends the seed with hope and tears, but it never sprouts. Although ending in failure, this episode of planting a kernel-stone subtly indicates Laura's inherently fertile nature:²⁵ her life-nurturing qualities as Eve, "our Mother".

Laura's desire and decline are presented via the imagery of withering plants and inner heat. Realizing that she would never be able to eat the goblin fruits again, her "tree of life drooped from the root" (260). Suffering from thirst, Laura hallucinates and sees "false waves" of water with the "shade of leaf-crowned trees" (289-90). This suggests that it is the harsh environment that causes Laura's decline. But what torments her most is her desire: a "leaping flame" within her (218). Laura "gnashed her teeth for balked desire" (267), and in a "passionate yearning" starts to decline:

Day after day, night after night,
 Laura kept watch in vain,
 In sullen silence of exceeding pain.
 She never caught again the goblin cry:
 "Come buy, come buy,"

 ... when the moon waxed bright

²⁵ I suggest that the infertility of the kernel-stone is not Laura's fault: it is due to the goblins' malice that still resides in the stone of their fruit.

Her hair grew thin and gray;
She dwindled, as the fair full moon doth turn
To swift decay, and burn
Her fire away.

(269-80)

Does Laura, then, eventually perish, like many suffering women in conventional poetry in the early nineteenth century? No, she does not. Hereafter, the story heads toward the heroine's salvation. Laura's sister Lizzie appears as her rescuer, saving her from the brink of death. Featuring a female rescuer, Rossetti goes beyond her precursors' story of women's decline and death, and she achieves this by incorporating into the story her theological views.

Watching Laura's suffering, Lizzie finally decides to take the risk of buying some goblin fruits for her sister's sake. When Lizzie meets with the goblins, they are infuriated because she talks back to them. The goblins start to bully her, attempting to force her to eat their fruits: they kick and bruise her, and press their fruits against her mouth. Lizzie withstands the assaults, tightly closing her lips and refusing to eat. Finally the goblins give up, toss her "silver penny" back (Lizzie had given them the penny at the start of the negotiations), and disappear. Lizzie runs back home to meet Laura, her face covered with the juice of the fruits that the goblins squeezed against her. Calling to her sister, she is filled with the joy of saving her sister's life:

She cried "Laura," up the garden,
"Did you miss me ?
Come and kiss me.
Never mind my bruises,

Hug me, kiss me, suck my juices
Squeezed from goblin fruits for you,
Goblin pulp and goblin dew.
Eat me, drink me, love me;
Laura, make much of me:
For your sake I have braved the glen
And had to do with goblin merchant men.”

(464-74)

The line “Eat me, drink me, love me”, as is often pointed out, is reminiscent of the Eucharist in which Christ’s flesh and blood are offered in the form of bread and wine. When Laura devours the goblin juice that Lizzie brings back, it functions as a strong antidote to the illness caused by her earlier consumption of the same fruits. This transforming effect of the goblin juice is evidence of the power that Lizzie has, similar to Jesus’ power to perform miracles, including the healing of the sick and the raising of the dead. Laura is restored to life from a state of “fallenness”, thanks to the loving act of her sister Lizzie.

Lizzie’s action alludes to Christ’s redemption of fallen humans, and in this sense she is a female Christ.²⁶ Yet there are differences between the poem’s story of redemption and traditional Christian ideas of redemption. A feminist theologian, Colleen Carpenter Cullinan, explains traditional ideas of redemption that spread widely after Calvin: God created a perfect world, but because Adam and Eve committed sin (tempted by Eve, Adam committed the original sin), death and suffering were brought into the world. Their sin was passed on to humankind, and all humans are born sinful and deserve God’s punishment.

²⁶ The idea of a female Christ was not unusual in the period. Florence Nightingale writes in *Cassandra*, “The next Christ will perhaps be a female Christ” (Nightingale, 230). Nightingale’s *Suggestions for Thought*, which contains *Cassandra*, was first published in 1860.

However, Christ came to earth to atone for our sins. He offered his life as a sacrifice, to appease God's anger at our sins. Through this atoning sacrifice we are forgiven by God and granted everlasting life.²⁷

This understanding of redemption, with its views on sin, punishment, and atoning sacrifice, does not fit the story of "Goblin Market". For one thing, while Laura's tasting of the goblin fruits may be a deviation from social convention, it is not necessarily the sin of disobeying God. The poem does not mention God ordering people not to eat the fruits. For another thing, although Lizzie saves her sister's life, she does not offer herself as a sacrifice: Lizzie gets bruised, but she does not die from the experience. The sisters' story differs from the conventional story of redemption, indicating that the poem is telling a different story of redemption.

Why, then, does Rossetti rewrite the conventional story? It is useful to refer again to Cullinan. She points out that there is a danger inherent in the traditional story of redemption: the danger of glorifying suffering. For if Christ's suffering on the cross is the key to our salvation, then suffering is a good thing. This can lead to the idea that any suffering in life should be accepted as a chance to follow Jesus, who endured the agonies of crucifixion. Such glorification of suffering has an especially damaging effect on the suffering poor in society. It can be used by people in power as an excuse to urge the poor to accept their lot as a gift from God (Cullinan, 15-16). I suggest that Rossetti sensed the risk of unintentionally glorifying suffering. She therefore felt it necessary to rewrite the traditional story of redemption and create a new story for the suffering poor – especially women.

Going back to Cullinan, we find her offering alternative stories

²⁷ Colleen Carpenter Cullinan, *Redeeming the Story: Women, Suffering, and Christ* (New York: The Continuum International Publishing, 2004), 10-12.

of redemption to replace the traditional one: those told by Peter Abelard (1079-1142?), a twelfth-century French theologian, and by Julian of Norwich (c.1342-c.1413), a fourteenth-century English female mystic. The main characteristic of their stories is to consider God not as a God of anger, but as a God of love. Abelard objects to the idea of redemption as Christ's sacrificial atonement. He thinks that offering one's son as a sacrifice is too cruel an idea. Did God truly send his son to earth as a sacrifice for human sins, feel gratified to see him killed, and in return reconcile himself with humanity? Abelard does not believe that God would do this. God would never have let Jesus bleed to death, even for the sake of humanity. God's love is so deep that he would surely forgive human sins without requiring someone's life to be sacrificed. Abelard suggests that God guides humans to live not in fear of God, but in the belief that they are loved by him. Redemption is exactly this process by which humans learn to live with God's love, and to live in response to his love. Christ came to earth to show people how to live in this way, as God's children, giving love and compassion to others.

For Abelard, then, redemption does not mean the one particular event of Christ's death on the cross, nor is redemption something given by God to humans who passively wait for it. Redemption requires humans' active involvement, and for each person it is a life-long process. Cullinan points out that Abelard's interpretation of redemption is significant when seen from the perspective of the salvation of human suffering. For if humans are supposed to respond to other people's suffering with loving compassion, the response will not be to advise a sufferer to patiently endure, but instead to try to relieve that person's suffering.²⁸

Rossetti's tale of sisterly salvation in "Goblin Market" can be readily understood in terms of Abelard's ideas of redemption. In saying this I do not

mean to suggest that Rossetti was directly influenced by Abelard in this respect. I do not have any clear evidence that she was familiar with his religious thinking.²⁹ I only want to suggest that Abelard and Rossetti, across time and place, shared similar concerns about the traditional story of redemption, and tried to create an alternative story for people who suffer.

Viewed in the light of Abelard's theory of redemption, Lizzie's act is a loving response to someone else's suffering: Lizzie takes pity on Laura's suffering, and tries to relieve it. In addition, the way Lizzie overcomes her fear corresponds to Abelard's process of redemption in which humans are released from the fear of God. Seeing Laura's suffering, Lizzie initially feels fear: she "Longed to buy fruit to comfort her [Laura], / But feared to pay too dear" (310-11). However, watching her sister weakening day by day, Lizzie finally overcomes her fear. If people think that Laura is being punished by God, then they are people who cannot escape the fear of God. They will abhor Laura, upon whom they think God's anger has fallen. They will regard Laura's case as a frightening lesson, and try to avoid the goblins all the more. Lizzie, however, does not think this way, and eventually ventures into the goblin market to save her sister's life:

... Laura dwindling
Seemed knocking at Death's door:
Then Lizzie weighed no more
Better and worse,

✓ ²⁸ I am heavily indebted to Cullinan's explanation of Abelard's ideas in Cullinan, 25-26. For Abelard's ideas of redemption, see Peter Abelard, "Exposition of the Epistle to the Romans", in *A Scholastic Miscellany: Anselm to Ockham*, ed. Eugene R. Fairweather (New York: The Macmillan Company, 1970), 282-85.

²⁹ It is possible to speculate, though, that Rossetti's "The Convent Threshold" was inspired by the story of Abelard and his lover Heloise.

But put a silver penny in her purse,
Kissed Laura, crossed the heath with clumps of furze
At twilight, halted by the brook,
And for the first time in her life
Began to listen and look.

(320-28)

At this moment, she is becoming a woman who lives not with fear but with love, and in this sense is becoming a woman who lives like Christ.

The ideas of sin (fallenness) and redemption as understood by Julian of Norwich shed yet more light on the tale of two sisters.³⁰ According to Julian, human sin or fallenness is not something to despise, but rather something to take pity on. Julian explains sin using the image of a servant who, in his attempt to serve his master (God), accidentally falls into a pit and gets bruised. He is exceedingly saddened by his failure, and suffers without any hope of rescue. He thinks that he is worthless and sinful, and feels ashamed. However, Julian muses, God will not accuse his servant, who is lamenting in a pit. Instead, God will feel pity for his loneliness, worries and pain, and try to rescue him from his suffering. Christ is a person who was sent to humans to guide people to feel this love of God. Cullinan suggests that Julian's notion of the relationship between a servant and his master is a view of redemption that truly saves humans – especially women – who get into predicaments leading them to think that they are worthless and sinful (Cullinan, 28-29).³¹

³⁰ Jan Marsh briefly points out similarities between Rossetti and Julian. According to Marsh, Rossetti's book on the saints' days (entitled *Annus Domini*) lies within a tradition that dates back to "mystical writers such as the fourteenth-century Englishwoman Julian of Norwich", and Rossetti's idea of God as loving Mother is similar to Julian's meditation on the "mothering role of Christ". See Jan Marsh, *Christina Rossetti: A Writer's Life* (New York: Viking, 1994), 452, 468.

The image of sin as an inadvertent fall applies to the plight of Laura in "Goblin Market". Laura, like Julian's sinner who falls into a pit, suffers in solitude. She assumes that nobody can hear her, and does not even try to call for help. She only weeps in the darkness of night:

She said not one word in her heart's sore ache;
But peering thro' the dimness, naught discerning,
Trudged home, her pitcher dripping all the way;
So crept to bed, and lay
Silent 'til Lizzie slept;
Then sat up in a passionate yearning,
And gnashed her teeth for balked desire, and wept
As if her heart would break.

(261-68)

In reality, however, her sister Lizzie watches over her all along. Lizzie feels pity for Laura, hoping to help her, and finally takes action. Laura then realizes that she is not alone, but is loved. This realization parallels the situation of Julian's sinner in a pit who is led to know God's love through Christ.³² When Lizzie comes back from her meeting with the goblin men:

✓ ³¹ For the notion of the relationship between a servant and his master (a sinful human and God) proposed by Julian of Norwich, see Julian of Norwich, *The Revelation of Divine Love: In Sixteen Showings Made to Dame Julian of Norwich*, trans. M. L. Del Mastro (Liguori, Missouri: Triumph Books, 1994), 139-50. Also see Jane McAvoy, *The Satisfied Life: Medieval Women Mystics on Atonement* (Cleveland: Pilgrim Press, 2000), 11-28, and Grace M. Jantzen, *Power, Gender and Christian Mysticism* (Cambridge: Cambridge UP, 1995), 146-56.

³² To emphasize God's love is not uncommon in Victorian popular literature. For instance, Victorian hymns sing of God's love more often than God's wrath. See Ian Bradley, *Abide with Me: The World of Victorian Hymns* (Chicago: GIA Publications, 1997), 124.

Laura started from her chair,
Flung her arms up in the air,
Clutched her hair:
“Lizzie, Lizzie, have you tasted
For my sake the fruit forbidden?
Must your light like mine be hidden,
Your young life like mine be wasted,
Undone in mine undoing,
And ruined in my ruin;
Thirsty, cankered, goblin-ridden?”
She clung about her sister,
Kissed and kissed and kissed her:
Tears once again
Refreshed her shrunken eyes,
Dropping like rain
After long sultry drouth;
Shaking with aguish fear, and pain,
She kissed and kissed her with a hungry mouth.

(475-92)

Laura in her delight kisses Lizzie and sheds tears. The tears, “like rain” falling on weakened plants, quench her thirst, and the fruit pulp on Lizzie’s face feeds her hunger. Here we see the power of life-nurturing, and life-giving, love. Lizzie as a female Christ – a maternal Christ – relieves Laura’s suffering, restoring her to life. She performs the redemptive work of Christ, in a way that resembles the interpretations of redemption by Abelard and Julian of Norwich.

Lizzie’s redemption of Laura has further significance besides rescuing her sister: Lizzie’s maturing into an independent woman. Let us return to Lizzie’s negotiations with the goblins. Lizzie tosses a silver penny to them; this means that she is starting all over again Laura’s failed attempt to trade with the goblins.

Although Lizzie has money to buy, the goblins refuse to sell the merchandise to her. They insist, instead, that she be their guest. Lizzie politely but flatly refuses to accept their suspicious offer:

"Thank you," said Lizzie; "but one waits
At home alone for me:
So, without further parleying,
If you will not sell me any
Of your fruits though much and many,
Give me back my silver penny
I tossed you for a fee."

(383-89)

Lizzie's legitimate request to have back her silver penny brings to light the hypocrisy of the goblins: although they cry, "come buy, come buy", they do not mean to sell their goods to women. It is their secret intention to exploit and punish women who try to participate in their marketplace.

Their hypocrisy exposed, the goblins are infuriated. Calling Lizzie "proud", "cross-grained, uncivil" (394-95), they resort to violence. They cannot bear to see a woman get the better of them. They consider it presumptuous for a woman to think that she can enter men's marketplace not by selling her body but by asking for a rightful transaction. In the end, Lizzie wins her battle with the goblins, and succeeds in bringing home some goblin juice. Her redemption is depicted as her gaining strength to negotiate on an equal footing with men, and to claim women's participation in a male-dominated world. It encompasses relieving another's suffering as well as developing as a person to be able to assert herself in the face of adversity.³³ Further, it is not something offered in heaven to people who wait for a reward after death, but the process in which to take a more positive attitude to life on earth.

After recasting the story of redemption for women, the poem reaches its epilogue. Unlike many other fallen women portrayed in literature, Laura is rescued from impending ruin.³⁴ Years later, she and her sister Lizzie become mothers and create loving relationship with their children. Laura tells her children how she tasted goblin fruits, suffered thirst to the brink of death, and was rescued by her sister's loving act. She is now a poet who tells a story for an audience (her children):

Laura would call the little ones
 And tell them of her early prime,
 Those pleasant days long gone
 Of not-returning time:
 Would talk about the haunted glen,
 The wicked, quaint fruit-merchant men,
 Their fruits like honey to the throat
 But poison in the blood;
 (Men sell not such in any town):
 Would tell them how her sister stood
 In deadly peril to do her good,
 And win the fiery antidote:

(448-59)

✓ ³³ Kathleen Vejvoda, comparing “Goblin Market” with John Milton’s ideas of Chastity and Charity presented in *Comus*, regards Lizzie as a personification of Miltonic Chastity, which can be interpreted as self-love. She seems to suggest by this that Lizzie comes to value her life on earth and take a more positive attitude to it. For Vejvoda’s article, see note 15 above. Here we see a model of redemption not as a reward received in heaven but as the process of finding fulfillment on earth.

³⁴ Deborah Anna Logan notes that none of the fallen women discussed in her study “marries or otherwise achieves social integration”. See Deborah Anna Logan, *Fallenness in Victorian Women’s Writing: Marry, Stitch, Die, or Do Worse* (Columbia and London: Univ. of Missouri Press, 1998), 11.

An affinity between a (former) fallen woman and a woman poet is again suggested in this scene.

Earlier in the nineteenth century, women poets such as Felicia Hemans and Letitia Landon wrote poems with a self-referential structure, in which women poets sing of women and women writing poetry. While telling the Sappho legend in which a woman poet dies under the name of the ancient Greek poet, they implicitly warn us against passing it on to other people. Rossetti also writes a self-referential poem entitled "Reflection", but her poet, stopping to tell the Sappho legend, struggles to find out what kind of woman to portray in her poetry.³⁵ "Goblin Market" is another poem where the poet (Rossetti or the speaker of the poem) writes about a poet (Laura) performing a poem (the story of her sister's rescue of her). The poem offers a story for women that could take the place of the Sappho legend. It is not any more a story of a dying woman poet. Instead, it is a story of a woman rescued from the brink of death by a female Christ. The mother (Laura)'s storytelling for her children suggests that it will become a new legend passed down from generation to generation. "Goblin Market" is a prime example of Rossetti's recasting the legend for women and women poets.

³⁵ Tomoko Takiguchi, "Sappho and British Women Poets in the Nineteenth Century (2): Sappho's Daughters As Portrayed by Landon, Hemans and Christina Rossetti" (text in Japanese), in *Keizai Riron (The Wakayama Economic Review)*, no. 356 (July 2010), 75-99.